

An abstract artwork featuring a vibrant red background. Overlaid on this are various black lines, including a dense, swirling mass on the left side and several horizontal, slightly wavy lines across the middle. There are also some lighter, yellowish and white areas, particularly on the right and bottom, which appear to be part of the underlying composition or perhaps a different layer of the artwork. The overall effect is one of dynamic energy and complex layering.

WILLIAM D. CANNON ART GALLERY

# 2011 JURIED BIENNIAL

JANUARY 30 - MARCH 18, 2011

A GUIDE FOR EDUCATORS

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## STEPS OF THE THREE-PART-ART EDUCATION PROGRAM

1. **Resource Guide:** Classroom teacher introduces the preliminary lessons in class provided in *2011 Juried Biennial* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. **Gallery Visit:** At the gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. **Hands-on Art Project:** An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

## Outcomes of the Program

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.



## HOW TO USE THIS RESOURCE GUIDE

This resource guide is provided as a preparation tool to investigate artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

### To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and learning by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.
- Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers, and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

## **MAKING THE MOST OF YOUR GALLERY VISIT**

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

### **STUDENT NAMETAGS ARE GREATLY APPRECIATED**

#### **School Visits to the Cannon Art Gallery:**

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at 760-434-2901 or by e-mail and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will receive an e-mail confirmation notice within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

#### **Late Arrivals and Cancellations:**

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist/educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

**Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Also, please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette. See below.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The gallery has poor acoustics.)
- Please remind all adults to turn off their cell phones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation:**

In order to continue providing the highest quality resource guides, artist/educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901.

## ABOUT THE EXHIBITION

### ***2011 Juried Biennial***

**January 30 – March 18, 2011**

Over the past eleven years, the William D. Cannon Art Gallery's Juried Exhibitions have become an important showcase for the work of both emerging and mid-career artists in San Diego County. Originally conceived of as an annual exhibition, the show is now a biennial, held every other year. In the alternative year, the gallery has initiated an exhibition in which the work of four artists from the preceding Biennial are selected by Cannon Art Gallery Curator of Exhibitions, Karen McGuire, and showcased in an exhibition, The Cannon Art Gallery Invitational.

The 2011 Biennial attracted 245 artists who submitted more than 1100 works for the competition. This year's jurors for the Biennial were Peter Frank, art critic for the Huffington Post and Senior Curator at the Riverside Art Museum, Riverside, and Larry Baza, Co-Director of Noel-Baza Fine Art, San Diego. Together they selected 61 works by 62 artists, including 24 North County residents. Thirteen of the artists have shown work in previous juried exhibitions at the gallery, while 48 artists are being shown there for the first time. The exhibition contains a wide spectrum of works, including paintings, drawings, photography, sculpture, installation and mixed-media works. A variety of cash awards will be announced prior to the opening of the exhibition.

## ***2011 Juried Biennial Exhibition Artists***

### **Selected Artists—Community**

	<b>Medium</b>
Irene Abraham—Encinitas	Acrylic
Dan Adams—San Diego	Acrylic
Maite Benito Agahnia—La Jolla	Mixed-Media
Susan Bainbridge—Ramona	Graphite/Colored Pencil
Erin Dace Behling—San Diego	Polyurethane
Trent Berning—Fallbrook	Ceramic
Shant Beudjekian—San Diego	Oil Pastel
Robert Boyd—Vista	Mixed-Media
Larry Careney—San Diego	Mixed-Media
Judith Christensen—San Diego	Acrylic
COMA (Conrad Mecheski & Maura Vazakas)—San Diego	Mixed-Media
Joyce M. Corum—La Mesa	Graphite/Colored Pencil
Bronle Crosby—San Diego	Acrylic
Geoffrey Cunningham—Oceanside	Textile
Joyce Cutler Shaw—San Diego	Mixed-Media
Houtan Dehesh—Encinitas	Sculpture
Ellen Dieter—San Diego	Mixed-Media
Theresa Vandenberg Donche—San Diego	Mixed-Media
Jesus Dominquez—La Mesa	Mixed-Media
Robert Ecker—Escondido	Acrylic
Amanda Farber—San Diego	Acrylic



Patrick Gilbert—Carlsbad	Installation
Gerrit Greve—Cardiff	Acrylic
Becky Guttin—San Diego	Mixed-Media
Richard Haeger—Olivenhain	Mixed-Media
Laddan Hashemian—La Jolla	Glass
Yasaman Hashemian—La Jolla	Photography
Roy Jenuine—Encinitas	Mixed-Media
Chris Kafka—San Diego	Mixed-Media
Angela Kosta—San Diego	Mixed-Media
Sherry Krulle-Beaton—Jamul	Acrylic
Diane Lidman—Del Mar	Mixed-Media
Kyoon Lie (Kay)—Carlsbad	Quilt
Viviana Lombrozo—San Diego	Encaustic
Eduard Marinho—Vista	Acrylic
Michelle Montjoy—Vista	Mixed-Media
Sergio Nava—San Diego	Installation
Robert Nelson—Spring Valley	Graphite
Nanette Newbry—Carlsbad	Encaustic
Steven Nossan—San Diego	Mixed-Media
James SOE NYUN—San Diego	Photography
Diane O'Connor—Oceanside	Acrylic
Christine Oatman—Encinitas	Installation
Sophia (Jung Am) Park—San Diego	Mixed-Media

Mick Phelan—El Cajon	Graphite
Karl Pilato—La Jolla	Painting
Gina Pisello—Carlsbad	Mixed-Media
Lee Puffer—La Mesa	Ceramic
Sasha Koozel Reibstein—La Mesa	Ceramic
Karen Rhiner—San Diego	Pencil
Noreen Ring—Fallbrook	Textile
Josie Rodriguez—San Diego	Encaustic
Bob Simpson—La Mesa	Acrylic
Nadine Spier—Encinitas	Basketry
Pia Stern—La Jolla	Mixed-Media
Anna Stump—San Diego	Acrylic
Hollis Swan—Oceanside	Intaglio
Valya—Oceanside	Fiber
Julie Weaverling—Carlsbad	Mixed-Media
Kathy Zanot—Alpine	Mixed-Media
Zigaloe—Encinitas	Painting

## CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

### Visual Arts

#### Grade 3

- Identify and describe how foreground, middle ground, and background are used to create the illusion of space. (*Standard 1.3*)
- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Standard 1.5*)
- Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes. (*Standard 2.4*)
- Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Standard 4.1*)
- Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them. (*Standard 4.2*)
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. (*Standard 4.3*)

#### Grade 4

- Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment. (*Standard 1.5*)
- Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture). (*Standard 3.1*)
- Describe how using the language of the visual arts helps to clarify personal responses to work of art. (*Standard 4.1*)
- Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. (*Standard 4.3*)
- Discuss how the individual experiences of an artist may influence the development of specific works of art. (*Standard 4.5*)

## English-Language Arts

### Grade 3

- Create a single paragraph; develop a topic sentence; include supporting facts and details. (*Standard 1.1*)
- Connect and relate prior experiences, insights, and ideas to those of a speaker. (*Standard 1.2*)
- Respond to questions with appropriate elaboration. (*Standard 1.3*)
- Organize ideas chronologically or around major points of information. (*Standard 1.5*)
- Provide a beginning, middle, and an end, including concrete details that develop a central idea. (*Standard 1.6*)
- Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Standard 2.2*)
- Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences. (*Standard 2.3*)

### Grade 4

- Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements. (*Standard 1.1*)
- Create multiple paragraph compositions; provide an introductory paragraph, establish and support a central idea with a topic sentence at or near the beginning of the first paragraph; include supporting paragraphs with simple facts, details, and explanations; conclude with a paragraph that summarizes the points; use correct indentation. (*Standard 1.2*)
- Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question). (*Standard 1.3*)
- Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings. (*Standard 1.1*)
- Summarize major ideas and supporting evidence presented in spoken messages and formal presentations. (*Standard 1.2*)
- Write information reports. (*Standard 2.3*)

## PRE-VISIT ACTIVITIES

## Lesson 1: *The Elements of Art*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

The elements of art are sensory components used to create works of art: line, color, shape/form, texture, value and space. In this lesson, students will learn about the Elements of Art through a discussion of the works in *2011 Juried Biennial* Exhibition.

### Materials

- Image 1: *Party White #2*
- Image 2: *Orbital Ellipse*
- Image 3: *Headed East From West*
- Image 4: *Old School*
- Appendix: Elements of Art

### Procedures

- Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency, or smart board, or post the Elements of Art terms (see appendix) for your class to review as you discuss the following terms. *All works of art incorporate one or more of the elements of art. Artists choose to use these elements depending on how they want their artwork to “look,” or the way that they want the viewer to experience their work.*

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Value:** The lightness or darkness of a hue or neutral color.



**Space:** The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

- Engage your students in a conversation about the selected group of images included in *2011 Juried Biennial* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-10 minutes per image. The questioning strategies on the back of each laminated image, which address all of the Elements of Art defined above, will help you guide the discussion with your class.
- Ask your students to keep their new vocabulary words in mind when they visit *2011 Juried Biennial* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their fieldtrip to the gallery.

#### **Extension**

- Ask your students to prepare short presentations on one of the works discussed as a class. Encourage your students to identify at least two Elements of Art that are present in their chosen artwork, and discuss how these two (or more) elements contribute to their experience of the work.

## Lesson 2: *Color Connections*

**Related Subjects:** Visual & Performing Arts; English-Language Arts; Mathematics

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

In this one-session lesson, students will develop an understanding of the foundational concepts of color theory through a discussion of the presence of color in their surrounding environment, and a hands-on color-mixing activity.

### Materials

- Tempera paint (red, yellow, blue)
- Disposable plates
- Disposable cups
- Paper towels
- Paint brushes
- Popsicle sticks
- Color wheel template included in the Appendix
- Color wheel image include in this Resource Guide

### Teacher Preparation

- Provide each student with a paper plate that includes a small amount of the following colors: red, yellow, blue.
- Provide paper towels and cups with a small amount of water for students to clean their brush between colors.
- Provide each student with one paintbrush.
- Copy a color wheel template for each student.

### Procedures

- Begin this lesson with a discussion of **primary** and **secondary colors**. *Can anyone name the primary colors (red, yellow, blue)? Can anyone identify the secondary colors (orange, green, violet)? Does anyone know what it means for a color to be primary or secondary?*
- Ask your students to observe all of the colors that can be found in classroom. *What primary colors can you find in the room? How about secondary colors?*
- Display the laminated color wheel image for your students. Identify the respective positions of the primary and secondary colors on the wheel.
- Distribute the color wheel template to your students, along with the painting materials.
- Using the laminated color wheel image as a guide, instruct your students to label the respective sections of the color wheel with the primary colors (red, yellow, blue).

- Discuss the process of secondary color creation with your students. Explain that certain combinations of primary colors will make secondary colors, and they can determine what primary colors are needed to create secondary colors by looking at a color wheel.
- Ask your students to examine the color wheels that they labeled with primary colors. *Which primary colors are needed to create the secondary colors? What colors are needed to create orange? How about green and violet?*
- Translate the process of secondary color creation into equations for your students. Write the following equations on an overhead projection: red + yellow = orange; yellow + blue = green; blue + red = violet.
- Using the laminated color wheel image and equations as a guide, instruct your students to label the secondary colors on their color wheels.
- Distribute the painting materials to your students, and instruct them to paint the labeled red, yellow, and blue sections of their color wheels.
- As a class, briefly discuss which primary colors are needed to create orange. Direct your students to mix a small amount of red and yellow using a popsicle stick, and then paint the respective color wheel section with the resulting orange color. Repeat this process with green and violet.

### Extension

- Instruct your students to write a single or multi-paragraph descriptive composition about their personal connection to color. *Do you associate particular colors with places or people or experiences? Do certain colors make you feel specific emotions, i.e. Does the color yellow make you feel happy? Do you think of the holidays when you see the color red, or do you think of the beach when you see blue?*

### **Lesson 3: Subject Matter & Content**

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

#### **Summary**

In this one-session lesson, students will become familiar with the concepts of subject matter and content, through a discussion of both new and familiar images.

#### **Materials**

- Image 4: *Old School*, Zigaloe
- Notebook paper
- Pencils
- Copies of students' literature or social studies textbooks that are rich in imagery

#### **Teacher Preparation**

- Select a small collection of five to six artwork images from students' literature or social studies textbooks.

#### **Procedures**

- Begin this lesson with a discussion about the terms, subject matter and content, as they relate to the visual arts. *In a work of art, the subject matter is what the artist has chosen to paint, draw, sculpt, or otherwise create. The content is the message, idea, or feelings expressed in a work of art.*
- Show your students *Old School*, without telling them the title of the piece. Ask your students several open-ended questions to start the conversation. What is happening in this painting? What more can you find?
- Engage your students in a discussion of the terms above as they relate to this work of art. *What is the subject matter of this work? What is the content? What feeling do you think the artist was trying to convey to the viewer? How does the artist convey that feeling to the viewer?*
- Divide your class into small groups of four or five students, and assign each group an artwork from their textbook. No image should be repeated.
- Instruct your students to fold their notebook paper into three sections. When they have unfolded their paper, direct them to write one heading on the top of each section, "Title," "Subject Matter," and "Content."
- Ask your students to examine the artwork, and then write the title of the artwork and their thoughts on the subject matter and content of work of art under the appropriate heading.
- When all of your students have completed this assignment, encourage them to discuss their thoughts with their fellow group members.

**Extension**

- Ask each group of students to prepare a short presentation summarizing their thoughts on the respective works of art from their textbooks. Provide each group with three to five minutes to present their ideas to the class. Encourage all of your students to examine the artwork assigned to other groups and direct questions and comments to the presenting group.

## Lesson 4: *Introduction to Juried Exhibitions*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

In this one-session lesson, students will become familiar with the concept, **consistency of style**. This phrase refers to one of the most important factors that jurors, or judges, use to determine which artists are selected to show their artwork in a juried exhibition.

### Materials

- Image 5: *Amélie 2*, Eduard Marinov
- Image 8: *Amélie 4*, Eduard Marinov
- Additional pair of images done by one artist (can be found in student literature or social studies textbooks)
- Notebook paper
- Pencils

### Procedures

- Begin this lesson with a discussion about style. Briefly explain that style is what makes each person or thing unique. Engage your students in a conversation about styles of cars, fashion, hair, music, etc.
- Introduce the concept of style to your students as it relates to the visual arts. Explain that style is a set of characteristics of the art of a culture, a period, or school of art. *An artist uses a method or a medium that dictates one particular style, but it is how he or she makes him or herself original and different in that group that gains the attention of viewers, and, for the purposes of this exhibition, the juror or judge.*
- Discuss the process of a juried exhibition with your students. Explain the process of the Cannon Gallery's *Juried Exhibition* with your students. The Juried Exhibitions at the Cannon Art Gallery are open to all artists that have a studio, or a place to create art, in San Diego County. Artists submit up to a total of five works for the jurors to review.
- Discuss how jurors are selected for the Cannon Gallery's *Juried Biennial* with your students. The Cannon Gallery's Exhibition Curator selects the panel of jurors to review the artists' submissions. The jurors are always arts professionals, museum or gallery curators, representatives from arts organizations, or art dealers who are respected in the arts community.
- Explain how jurors make decisions about the artwork to include in the exhibition. When the jurors meet to discuss the submitted works of art, they collectively agree on a particular set of criteria that they will use to make their selections. One



criterion that is always crucial in their decision-making process is whether or not an artist demonstrates a consistency of style.

- Show your students Eduard Marinov works, *Amélie 2* and *Amélie 4*. Give your students a moment to look at the images, and then ask them the following questions: *What do you observe about this artist's paintings? Which elements of art are present in these works—color, space, shape, line? Do these images look similar to one another, or do they look different from each other? What is the consistency of style with Eduard Marinov's paintings—color, space, shape, line?*
- Display the chosen the pair of images for your students. Direct your students to fold a sheet of notebook paper lengthwise, and write “content” in each column. At the bottom of the notebook paper, direct your students to write, “consistency of style.” Ask your students to examine the works of art and fill-out the “content” information for each image. Next, ask them to write their ideas about the artist’s “consistency of style.”

### **Extension**

- Display a selection of student artwork for your class, including several works by each student artist. Either individually, or in small groups, ask your students to write down their ideas about the “content” and “consistency of style” of the displayed works of art.

## POST-VISIT ACTIVITIES

## **Lesson 5: Color, Texture & Line**

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### **Summary**

In this one-session lesson, students will further develop their understanding of the terms, color, texture, and line, through a discussion of the work of 2011 *Juried Biennial* artist, Larry Careney, and a hands-on, mixed-media art-making activity.

### **Materials**

- Image 1: *Party White #2*, Larry Careney
- Construction paper (in a variety of colors); 1 sheet for each student (8x11, 9x12 or 12x18), plus more to incorporate into their artwork
- Yarn, string, and/or ribbon
- Tissue paper (a variety of colors)
- Colored pencils, markers, and/or crayons
- White glue
- Scissors
- Pencils

### **Procedures**

- Begin this lesson with a review the elements of art, color, texture, and line with your students. Write the definition of each element in a place where your students can reference them throughout the lesson.
- Display the image of Larry Careney's work, *Party White #2*, for your students. Engage the class in a discussion of this artwork. *Describe what is happening in this work of art. Which colors are present in this work? Can you find any primary colors? Can you find any secondary colors? Describe the texture of this artwork. If you could touch the surface of this work, how do you think it would feel? What type of lines can you find in this work of art? Are there curved lines or straight lines? What materials are used to create these lines? Why do you think this artwork is titled, Party White #2?* Explain to your students that Larry Careney's artwork is a mixed-media work, which means that the artist used a variety of materials to create this artwork.
- Explain to your students that they will make a mixed-media work of their own, incorporating color, texture, and line.
- Distribute all of the above materials to your students, and explain to them that they are free to make either an abstract or representational work of art with the materials.
- Provide your students with examples of how to use all of their materials to create a work of art. For instance, they may choose to layer colors, patterns and textures,

- i.e. a colorful first layer with markers, a second layer composed of tissue paper, a third layer composed of yarn and ribbon, etc.
- Direct your students' attention to Larry Careney's work, and tell them that they should use a variety of colors, textures, and lines in their artwork, just as Careney did in his work, *Party White #2*.

**Extension**

- Instruct your students to write a single or multi-paragraph descriptive composition about their mixed-media work of art. Students should use concrete sensory details to present and support descriptions of their artwork. Describe what is happening in your work of art? How did you use color, texture, and line in your work? Why did you choose to use these elements in this way?

## **Lesson 6: *Sculptural Installation***

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 90-minute class session

### **Summary**

In this one-session lesson, students will further develop their understanding of form through a discussion of Christine Oatman's installation, *A Safari Back to Innocence*, and a hands-on art-making exercise, where they will employ additive and subtractive processes to create a collective sculptural installation.

### **Materials**

- Image 6: *A Safari Back to Innocence*, Christine Oatman
- Recycled materials that can be easily cut with scissors, i.e. paper rolls, newspaper, magazines, milk cartons, plastic lids, etc.
- Recycled materials that are not easily cut with scissors, i.e. aluminum cans, plastic bottles, glass jars, etc.
- Yarn, string, and/or ribbon
- Masking tape, painter's tape, and/or duct tape
- Scissors

### **Teacher Preparation**

- Ask your students to bring recycled materials to class before the day of the lesson.

### **Procedures**

- Begin this lesson with a review of the terms, form and installation, and write the definition of each term in a place where your students can reference them throughout the lesson.
- Display the image of Christine Oatman's *A Safari Back to Innocence*, for your students. Engage the class in a discussion of this sculptural installation. *Describe what is happening in this installation. What materials did the artist use to create this installation? Why do think the artist used these materials to create this work of art? Has this installation changed the way that you see these objects? How do you think the artist constructed this artwork? How does this installation illustrate the element of art, form?*
- Explain to your students that they will work together to create a sculptural installation with the recycled materials that they collected from home.
- Introduce your students to the terms, additive and subtractive, as they relate to the sculpture-making process. Illustrate these terms with some of the collected materials, i.e. cut a section of a paper towel roll and remove it from the remaining roll (subtractive), or adhere several aluminum cans together using masking tape (additive).

- Engage your students in a discussion about what type of sculptural installation they would like to create. Write the agreed-upon parameters in an area where your students can reference them throughout the lesson. *Do you want to create an abstract form or a realistic form? How large or small do you want to create the installation? Do you want to use all of the materials that you collected or only some of the materials?*
- After your class has developed a plan of action, instruct them to begin the process of construction.

### **Extension**

- Instruct your students to develop a descriptive presentation on the sculptural installation that they created as a class. They should focus their presentation on one specific aspect of the installation, i.e. the process of creating the installation or how the created sculptural installation transforms the space in which it was built.



## GLOSSARY

## GLOSSARY

**Abstract:** Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

**Additive:** Additive refers to the process of joining a series of parts together to create a sculpture.

**Art criticism:** An organized system for looking at the visual arts.

**Assemblage:** An assemblage is a three-dimensional composition, in which a collection of objects is unified in a sculptural work.

**Background:** The part of the picture plane that seems to be farthest from the viewer.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Complementary Colors:** Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

**Composition:** The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

**Consistency of style:** An artist's use of similar, or consistent, techniques to create a range of artworks.

**Content:** Message, idea, or feelings expressed in a work of art.

**Elements of Art:** Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

**Foreground:** Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Installation art:** Installation art uses sculptural materials and other media, such as everyday and natural materials, video and sound, to modify the way we experience a particular space. It can be created in museum and gallery spaces, as well as public and private spaces.

**Intensity:** Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

**Juried exhibition:** A juried exhibition is an exhibition in which artists submit work to be included in a show, and a panel of jurors selects the artists and artwork, for the exhibition.

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Mixed media art:** Mixed media art refers to artwork that is made using more than one medium or material.

**Medium:** The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

**Mood:** The atmosphere or feeling of a work of art.

**Narrative:** A narrative is a story or an account of an event or experience.

**Negative space:** Negative space refers to spaces that are or represent areas unoccupied by objects.

**Positive space:** Positive space consists of spaces that are or represent solid objects.

**Primary colors:** Primary colors are the basis for making all other colors (red, blue, yellow).

**Proportions:** The size relationships of one part to the whole and of one part to another.

**Representational:** An art form that is inspired by the visible world, and the completed art form contains recognizable subjects.

**Secondary colors:** Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Space:** Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

**Style:** Characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

**Subject:** In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

**Subtractive:** Subtractive refers to the sculpting method produced by removing or taking away from the original material.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Three-dimensional:** Having height, width, and depth. Also referred to as 3-D.

**Two-dimensional:** Having height, and width but not depth. Also referred to as 2-D.

**Value:** Lightness or darkness of a hue or neutral color.

**Watercolor:** A paint composed of water-soluble pigment.

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Westray, Kathleen. *A Color Sampler*. New York: Ticknor & Fields, 1993.

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\*All of the titles cited above can be found at the Georgina Cole and Dove Libraries located within the City of Carlsbad.

## WEB RESOURCES

Sites featuring resources for educators and students.

The Artist's Toolkit: Visual Elements and Principles

<http://www.artsconnected.org/toolkit/>

A Guide to Building Visual Arts Lessons, the J. Paul Getty Museum

[http://www.getty.edu/education/for\\_teachers/building\\_lessons/elements.html](http://www.getty.edu/education/for_teachers/building_lessons/elements.html)

Collaborative Arts Resources for Education

<http://www.carearts.org>

Education at Art:21

<http://www.pbs.org/art21/education/index.html>

Foundations in Art, University of Delaware

<http://www.udel.edu/artfoundations/intro/introp5.html>

The Imagination Factory

<http://www.kid-at-art.com/>

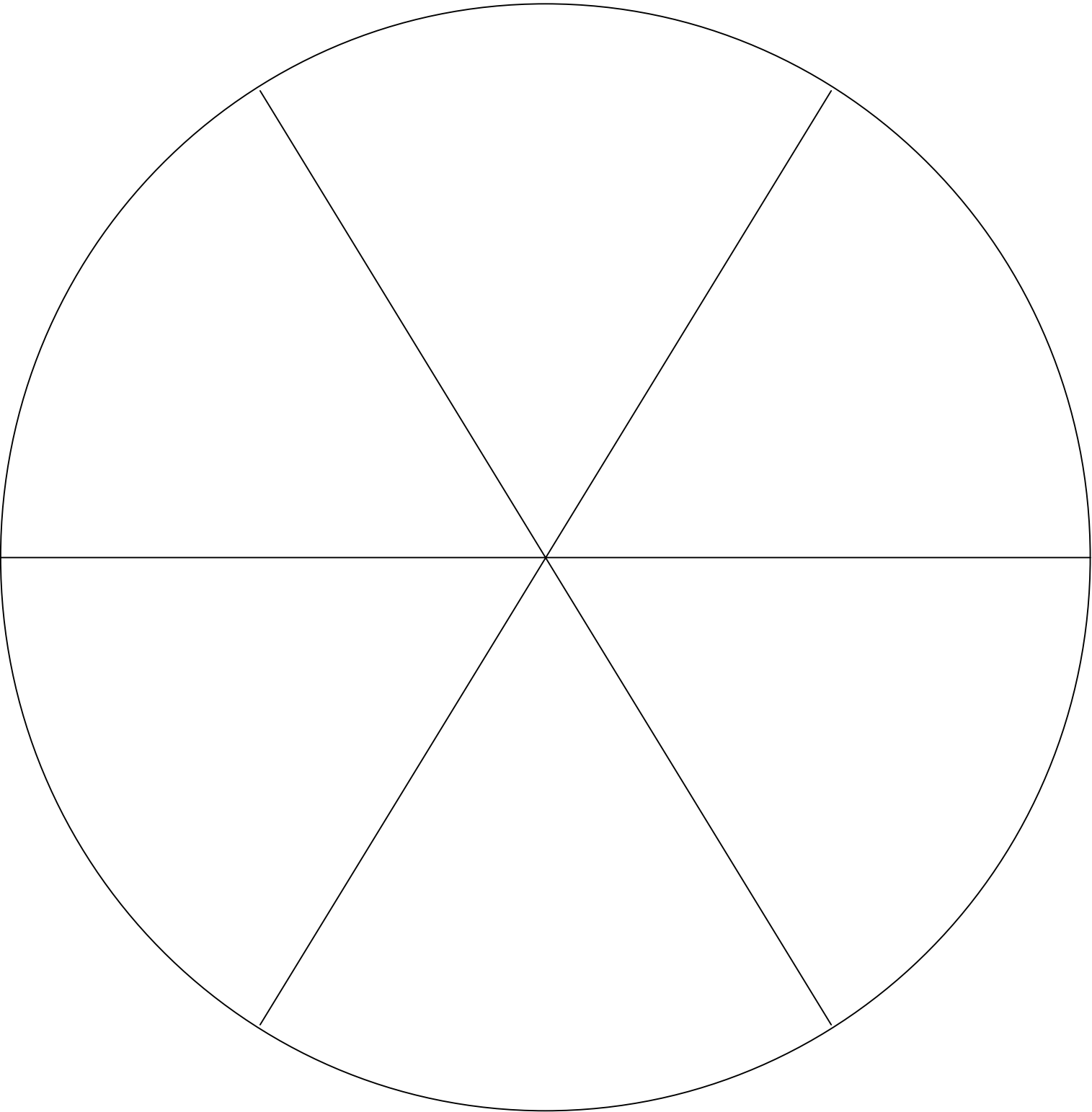
Museum of Modern Art, New York: Modern Teachers

<http://www.moma.org/modernteachers/>



## APPENDIX

COLOR WHEEL



# **Elements of Art:**

Sensory components used to create works of art: line, color, shape/form, texture, value, space.

# **Color:**

Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

# **Form:**

Form, along with shape, defines objects in space. Form has depth as well as width and height.

# **Line:**

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length.

# **Texture:**

The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

# **Shape:**

Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.



# **Space:**

Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

# **Value:**

Lightness or darkness of a hue or neutral color.

An abstract artwork composed of various torn pieces of paper, cardboard, and fabric. The colors range from light beige and tan to dark grey and black. The pieces are layered and torn at the edges, creating a textured, collage-like effect. Some pieces have small white labels or markings.

# WILLIAM D. CANNON ART GALLERY

The Cannon Art Gallery is a program of the Cultural Arts Office/City of Carlsbad

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